



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.
CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.	
Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.
American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.
Crédit Lyonnais . . . 84 Rue Royale

LONDON.
American Express Co. . . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S.W.

MUNICH.
Galerie Heinemann . . . 5, Lenbachplatz

PARIS.
American Art Students' Club . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

SPECIAL ANNOUNCEMENT.

The weekly issues of the AMERICAN ART NEWS will be resumed the third week in October.

THE COMING SEASON.

The summer is over and another art season is soon to begin in America. Despite rumors and apprehensions we have reason to believe that the coming season will be an improvement upon those of the past three years, and while it may be a little late in opening, there is good ground for the opinion that there will be much activity and good business long before Christmas. The American dealers who have returned and are returning from their annual trips to Europe, in search of art treasures have bought largely and have secured an unusual quantity of good works, and the foreign dealers are already negotiating with collectors still abroad and with others at home for some remarkable works. The treasures contained in old English houses continue to come out, through the temptation of high prices, offered in behalf of certain or presumable American buyers, and the European market is unusually active as regards art works for America.

All this preliminary activity would not be present nor would the American and foreign dealers have acquired such costly works, if the future promised badly in America. There is, therefore, as said above, every reason to anticipate a good art season in the United States and Canada.

FRENCH EXHIBIT PLAN FAILS.

The projected exhibition of modern French pictures in larger American cities this autumn and coming winter, has, according to recent advices from Paris, detailed in our news columns, been abandoned owing to the indifference of the French Government and art bodies. This is much to be regretted, but American art lovers can console themselves by visiting the galleries of the leading dealers in modern European pictures in New York, Boston and Chicago, as these will contain the next few months quite as representative examples of not only modern French, but German, English, Spanish and Italian painters as could be found in any exhibition.

DIRECTOR RETURNS.

Director John W. Beatty, of the Fine Arts Department, Carnegie Institute, returned last month from Europe.

BUYING PICTURES ABROAD.

"To buy oil paintings intelligently on the other side of the Atlantic," said an importer recently, "one has almost to forget that he is human, and he surely must forget that there is such a thing in existence as charity."

"Of course I refer to buying for the trade, not for wealthy connoisseurs or anything of that sort. Your foreign artist is of two kinds—the one who is fairly successful, the other who is on the ragged edge of starvation. Both kinds have the impression that Americans are simply made of money, and once they know you are buying for America you will have a hard time keeping prices down."

"In Munich once I advertised for artists. The place was overrun with them. I visited their studios. They doubled and trebled their prices on me. I bought nothing in Munich on that trip. One has to devise many ways and means to get paintings cheaply abroad. Some of those artists may be starving, yet they will apparently prefer to get a few marks at a pawnbroker's than to take a fair price from you, simply because you are an American, and they claim you will get five times what you paid for the picture from one of our bloated millionaires."

"Generally a trip abroad can last but two months, and more time is needed to buy properly. One should not appear too eager to buy, too much in a hurry to leave the country. One should be to all appearances a man of leisure who doesn't care whether he buys or not. If he negotiates one week, and then lets the artist be disappointed in seeing him for another two he is liable to get the picture he's after a little nearer its real value than if the deal had to be closed at once or in a few days."

"Altogether, to be successful in these trips abroad one should be a diplomat, and, apparently at least, cold-blooded, mechanical, unfeeling man of business, and also apparently a man of infinite leisure."

OBITUARIES

William Holman-Hunt.

With the death on Sept. 7, in London, of William Holman-Hunt at 83 years of age, is snapped the last human link between the artists of to-day and that little brotherhood of the "Forties," which, meeting at first only with derision and abuse, was probably the greatest single influence in what is now coming to be known as the artistic Renaissance of the Victorian age.

William Holman-Hunt was born in London in 1827. His parents were poor and wanted the boy to enter business life, but, by a fortunate chance, the auctioneer for whom Hunt became a clerk discovered the youth's artistic talent and encouraged it. Then came a period of stress. Young Hunt painted portraits for tiny remuneration and in his spare time drew at the British Museum. After two unsuccessful attempts, he was admitted as a student at the Royal Academy. There he met Millais, whose people were well to do, and the two young men became close friends. Rossetti joined them later, and then came the foundation of the "P.-R. B." Everyone has heard of the storm of denunciation that followed the exhibition of the brotherhood's first pictures, but despite this, Hunt sold his work, the "Rienzi," for \$500. It is true that the purchaser thought so little of it that he put it into a garret and forgot all about it, but the money kept Hunt going, and his period of struggling did not last for long.

When 34 years of age he painted "Christ Discovered in the Temple," which thousands went to see, not only in London, but in every town where it was exhibited, for the public verdict on it was that, whatever its imperfections, it was the one modern English picture which thrilled the spectators as with a glimpse of the Divine. The work was sold in England for \$25,000.

Among his earlier works are "Valentine Rescuing Sylvia from Proteus," in 1851; "Hireling Shepherd," in 1853; "The Awakened Conscience," and "The Light of the World," in 1855; and "The Scapegoat," in 1856. One of his latest works is "The Flight into Egypt," upon which he has spent several years of labor and study.

He never became an Academician, but a few years ago received a much higher honor—he was made one of the original members of the Order of Merit, the order founded by King Edward in 1902 for his most distinguished subjects.

Frank Fowler.

Frank Fowler, the well-known portraitist and writer on art topics, died suddenly on Aug. 18 at the home of his sisters, at New Canaan, Conn.

He was born in Brooklyn, July 12, 1852, and was educated at the Adelphi Academy, Brooklyn, and abroad. He studied art in Florence, Italy, with the late Edwin White, N. A., and afterward in Paris, at the Ecole des Beaux Arts, and also under Carolus Duran. He spent altogether nearly ten years abroad.

In 1878 he married Miss Mary Berrien. She was herself an artist and writer on art topics. She died some years ago. Mr. Fowler established himself in New York City in 1880 and painted the portraits of many well known men, including Samuel J. Tilden, Charles A. Dana, Park Goodwin, John Bigelow, John D. Crimmins, William M. Ivins, William Dean Howells, Arthur T. Hadley, Archbishop Corrigan and many officers of the United States army.

He was a member of the Century and Lotos clubs, the National Academy of Design, the Artists' Aid Society and a trustee of the American Fine Arts Society. He had received a medal at the Paris Exposition in 1889, at the Atlanta Exhibition of 1895, the Pan-American and Charleston exhibitions. He was the author of three handbooks—"Oil Painting," "Drawing in Charcoal and Crayon" and "Portrait and Figure Painting."

Henri Rousseau.

Henri Rousseau, the eccentric French painter, died in a Paris hospital, Sept. 5. He was for many years a Custom House officer in France and only of recent years began to paint. He purchased from his modest means the necessary canvas, colors and brushes, and painted without any preliminary instruction or knowledge. This ignorance was the secret of his ability and success. His figures placed in ugly attitudes resemble wooden gods of a baroque mythology. His landscapes were painted with dash and sincerity, but they were so suspended in space that one always felt they might fall out of their frames on one's head. Rousseau exhibited at the Autumn Salon every year, and his display, as a Paris journal naively remarks, "was always one of the joys of the exhibition."

Emmanuel Fremiet.

Emmanuel Fremiet, the noted French sculptor, died Sept. 11. He was a Grand Officer of the Legion of Honor and a member of the Institute of France.

Emmanuel Fremiet was born in Paris Dec. 15, 1824. He was the nephew of the sculptor, Rude, and spent several of the first years of his career studying in his uncle's studio. He also did much work at the Clinic in Paris, making anatomical studies for the Orfila Museum. He became interested early in his career in animal sculpture, and devoted himself to the study of zoology. He first exhibited in the Paris Salon of 1843 with the plaster study of a gazelle, and from then on he rapidly became known as a master in animal sculpture and design.

At the exposition of 1867 he took the second medal, and in 1887 he received the Medal of Honor. He was decorated with the Legion of Honor in 1860. In 1875 Fremiet was appointed Professor of Animal Design at the Museum of Natural History in Paris.

Fremiet made a good many equestrian statues. His work is scattered all over Paris, in galleries, public buildings, squares and private houses. What is generally spoken of as his masterpiece, "The Wounded Hound," is now in the Luxembourg Gallery. Following are some of his best-known works: "The Horse at Montfaucon," which created a great sensation, and was bought in 1853 by the Minister of State; "Police-man on Horseback," "Kitten," "Gallic Chief," "Napoleon I.," "Man of the Stone Age," "The Knight Errant," "Snake Charmer," "Jeanne d'Arc," and "Gorillas."

Edmund Darch Lewis.

Edmund Darch Lewis, artist and art collector and member of a prominent Philadelphia family, died in that city August 12, of bronchitis, superinduced by pneumonia. His collection of paintings, bric-a-brac, antique furniture, tapestries and curios, with which he adorned his residence, is considered the largest and most valuable owned by any artist in this country, and possibly in the world. Mr. Lewis was born in (Continued on page 6.)